1: Staden--142 (1553-54) 1928 Tupinamba
116, 273, 527

"Each hut prepares its own drink, and when the whole village desires to make merry, which happens generally about once a month, they go first of all together into one hut and drink there until the drink is finished. Then they go the round of the other huts, drinking until they have drunk their fill and there is nothing left.

When they drink they gather round the pots and sit, some on the fire-sticks, others on the ground. The drink is served by the women in a very orderly manner. The drinkers sing and dance round the pots, and on the spot where they drink they pass their water.

The drinking lasts all night, the merry-makers continuing to dance between the fires, with shouting and blowing of trumpets, and when they are drunken the noise is terrible; but they quarrel little. They are also generously disposed, and when a man has more food than his fellow he shares it with him."

4: Léry--I, 152
116, 273, 527

(1557) 1880

Tupinamba

During drinking bouts, to heat their brains, they sing, whistle, encourage and exhort each other to behave bravely and to take many prisoners when they go to war, and formed like cranes, they never stop dancing and moving to and fro through the houses where they assemble until everything is finished. They never leave as long as there is something left in the jars. And to prove what I have said that they rank first and are supreme in their ability to drink, I believe that some of them in one sitting have consumed more than twenty pots of caouin each. They are dressed in feathers when they kill a prisoner and you should see them roll their eyes. Sometimes also, neighbor next to neighbor, they sit in their hammocks and drink more moderately. As a rule, all the men of a village or of several villages assemble to drink. Private bouts are very rare among them.

6: Abbeville--303-304 (1611) 1614 Tupinamba
116, 273, 527

Those who have to be present at a feast arrive on the set day, but the evening before they get ready by decking themselves with feather-works of various colors, with a maraca in their hands [303v] and spend the whole night going around the huts singing, dancing, and jumping without rest.

In the meantime, the women build a fire around the vessels to heat the caouin a little, which they drink almost lukewarm. They uncover the first vessel and stir its contents, then all of them, men and women, start to drink. Some of them, (like the old men) sit or lie in their hammocks with a cigarette in their hands and converse. The others sing, dance, and jump with their maracas. The women, with their hands on their husbands' shoulders, make a terrific noise...[304]

They drink in this way for two or three days without stopping and without sleeping... or eating. They stop when the vessels are empty.

7: Evreux--42 (1611-13) 1864 Tupinamba
116, 273, 527, 533

The chiefs, who generally keep open house and who, therefore, must have large fields, organize a general caouin (drinking bout) to which they invite everybody on condition that they will help cut down the trees that cover the fields. This is done with great rejoicing in one or two busy mornings. Then they all drink in the hut of the man who started to work. Every one helps himself to the wine, if it is ready, and praises its strength. They improvise songs which they recite while walking around the hut to the rhythm of their rattles. They utter such and such words: "O the wine, the good wine, we shall drink to our heart's content. O the wine, the good wine it is not lazy." They call lazy any wine that has not the strength to inebriate them immediately and does not provoke vomit so that they may start drinking again. The girls wait during these parties. They sing and dance to their heart's content. Those who are drunk are put to bed. They rarely quarrel, but they are joyful and amusing in their drinking, especially the women, who make all sorts of antics that may drive the sadest and sulkiest men to laugh. As far as I am concerned I admit that never in my life have I heard so much laughing as when these women were fencing with wooden bowls full of this wine, drinking each other's health, and making all sorts of faces and movements.

7: Evreux--58 (1611-13) 1864 Tupinamba
116, 527, 574

A chief had invited to a drinking party not only the people of his own village, but those of the villages in the vicinity.

8: Soares de Souza--318 (1570-87) 1851 Tupinamba
116, 273, 527

They make their beverages of all sorts of vegetables and even of the flour which they eat. Their principal drink is made of the aipim tubers which they boil, then mash and boil again, and when they are well cooked they have the best looking girls in the village squeeze the aipim with their hands, and others chew them with their teeth after they have been squeezed in a vessel, and this is what they call giving the drink virtue according to their superstitions. This water and juice they throw into big pots which they have for that purpose and the wine boils until it turns sour. When it is ready, they drink with songs and they sing and dance the whole night before. The following morning they start to drink, dance and sing. The unmarried girls go around serving the wine in half calabashes called cuias to the singers. They never eat when drinking, and drink until they fall to the ground. The one who does more foolish things during these drinking bouts is the most esteemed by the others. Then they remember past offenses and they punish their wives for them and their friends come to the rescue and they fight with firebrands.

9: Cardim--421[3] (1583-1601) 1906 Tupinamba
116, 527, 533, 273

"They have some particular daies wherein they make great feasts, and all ends in drinking, and they last two or three daies, in the which they eate not but onely drinke, and there be men that emptie a whole great vessell of wine. That these drinkings may be more festivall, some goe about singing from house to house, calling and inviting all they finde for to drinke and be merrie. These dancings last with musicke all the time of the drinking, in the which they sleepe not, but passe it all in drinking, and when they are drunke they play many disorders, and they breake one anothers head, and take other mens wives, &c."

531

531 DECORATIVE ART--types of artifacts decorated and not decorated; decorative techniques (e.g., carving, engraving, painting, inlay, embroidery); use of color and relief; designs and patterns (e.g., naturalistic, geometric); decorative symbols and their meanings; elaborated styles; associated beliefs and practices; specialists; etc. See also:

Textiles 28
Clothing 29
Tools, utensils, and appliances 41
Chirography 212
Ornament 301
Face and body decoration 302
Tattooing 304
Architecture 341
Interior decoration 353
Manufacture of paints and dyes 386
Esthetics 517

4: Léry--I, 129 (1557) 1880 Tupinamba
116, 411, 531

They decorate their clubs with feather trimmings and the result is a marvelous sight for these feathers are so nicely selected and arranged.

6: Abbeville--115v (1611) 1614 Tupinamba
116, 285, 531

...the others [MC: who helped construct the chapel] made mats of palm [pindo] leaves, which are so well woven and twined in squares and various figures, that they are pleasant to see.

6: Abbeville--308v-309 (1611) 1614 Tupinamba
116, 523, 531

They amuse themselves by making bows and shaping arrows and sometimes they carve small neat, wooden benches, which they call apouycave, or make baskets of [309] palm leaves...

6: Abbeville--310 (1611) 1614 Tupinamba
116, 323, 531

The women also make earthen vessels of all kinds; big, small, oval, round, square, some like vases, others in the form of dishes, others like bowls [terrines], they are smooth and polished, especially on the inside. They use white and black gum to glaze them on the inside and they make various figures according to their fancy and their caprice.

19: Métraux--236-237 E-4 (no date) 1928 Tupinamba-1-2
116, 323, 415, 531

The pottery which has been discovered on the coast of Brazil and which can without any doubt be attributed to the Tupinamba are limited to four vessels and the fragments of a fifth. They were found in the valley of Parahyba, near Rio de Janeiro and published by Netto. One of the vessels had the form of a cone to a rounded top. Two others have the base flat and are more or less quadrangular. The fourth is oval. Two of the samples have no decoration at all. The others have on their inner wall a trim 'which is a cross between painting and engraving and is composed of curved parallel lines imitating scales.' The fragment [EJ: of pottery] is decorated with more complicated motifs, identical to those which are traced in black and red on the white base of the interior of a basin found in the state of Sao Paulo and whose shape, vaguely triangular recalls that of the pieces which have just been described.

Ehrenreich also gives certain notes on an archeological find made on the Rio Cuiété, and affluent of the Rio Doce. With the debris of a large urn whose ornamentation consisted of finger impressions, were found potsherds which preserved still the traces of a white glaze. This covered the interior of the destroyed vessel. Ehrenreich believed himself to be in the presence of the Tupinamba ceramic remains.

The assertions of the voyagers of the 16th and 17th centuries are thus fully confirmed by the several archeological discoveries made on the coast of Brazil. This fact is all the more remarkable since these are so small in number. The quadranglar vessels discussed in Claude d'Abbeville were probably basins analogous to that which was

brought to light near Rio de Janeiro. This form, rare in American ceramics, [237] is found only in a few plates which were discovered in Brazilian Guiana between Oyapock and the Amazon."